

from the Pope by bulls. Their organization spread into every part of Europe, until at last you see the

groped around their great works in a continuous gaining of continually new privileges, rising higher above of their art and in strength for it. The outcome of the 18th century, as it grew from the hearts and hands of these men, is the most wonderful growth that the world has yet seen. As you approach and look to its portals and towers, there is spread before you a great sculptured chapter of medieval hope and joys, and fears and aspirations. High on either

And there, for great vines of stone made like a living vine,  
fully down their great sides, old tarrets cling joyously  
to them at all corners and light staircases in stone level  
about the corners as the loving vine twines about  
steady oak. And the old builders have made up  
towers brazier still by making them enfold a wealth  
of animal sculpture. High up on their lordly sides  
clinging to the tower as to a mother, are great birds  
of grotesques. Elves, satyrs, imps, dragons, deer

and birds clamber up all pinnacles, waste all  
gables, sun themselves on roofs, perch on dizzy edge  
protruding under cornices, glare out from masses of foliage  
swirl at you grin at you. All these, and more, the  
greatly old towers lift high above the labors and quer-  
rel of the city below, holding them in loving care from  
century to century.

great central gallery where stand in stone long lines  
arcades, and in three long lines of departed kings  
looking in deep silence on all the tragedy and tri-  
umf of the city, the great rose window, its win-  
dow-glasser than the light of many of our cathedrals  
and the great wheel window, where stand prophets  
Evangelists and Apostles, their robes gorgeous  
in the rich colors of the old glass stained, their faces  
diamond, their glories around their heads blazing in the

The most notable thing in the vast mass of cathed sculpture is its old use to the people as a great religious book, at a time when the Scriptures were not accessible to them. In the chapel and choir of Notre Dame de Paris this sculptured book may be seen in perfection. There is pictured out very naively a very unscientifically the Creation, then the doing of the Prophets, then the Evangelists; and the Apostles.

In the midst of all runs the bit of Christ, shown in tails of its prefiguration in the Old Testament, and consummation in the New. There is in these representations, it is true, rich food for critics. You sometimes see a perspective so managed that Apollo has one foot hard by the Temple in Jerusalem and the other firmly planted on the Mount of Olives. So, too, the Children of Israel are sometimes represented as fleeing from Egypt in slanted jerms

with matchlocks. Joshua's army appears solemn before Jericho, not only with horns blowing, but with horns for asspunder. The sculptor was a priest as well as a teacher. The first of his simple sermons is that which, in nine out of ten of the cathedrals of Europe, is sculptured under the end of the great central portal in full view of all who enter the edifice. It enforces the doctrine of rewards and punishments. Christ is centrally weighing men in one scale

against their good deeds in the other; chanting company of the blessed are led by angel to the right hand; a weeping crowd of condemned are scourged by demons toward cauldrons and flames of the left hand. Upon the front of the old town-hall at Breslau is wrought out a huge women's torso. There is a droll procession, and main figure in it is the devil, in high glee trampling a soulless woman in a wheelbarrow. This classi-

in Gothic sculpture, though often very broad in subject, gives life to great masses of more somber sculpture. It often satirizes those very men and facts which in reaching medieval history we wished to satirize. Thus, at Reims Cathedral, who liked great full hymns of the church and disliked praise proxy, has sculptured a pig playing the violin; and Chartres Cathedral an ass playing on the harp.

A most wonderful thing in Gotthardt's art is exceeded fullness of life and the wonderful reality of its illustration of this is seen in the old Temple Church

London. There is a row of grotesque Gargoyles upon which is wrought every possible shade of scowl or grin, of grimace or smirk. But a sculptor saw that in this very variety there would be monotony. As soon as this idea seized him, he sculptured a little ugly demon which crawls out from the stone behind, seizes in its teeth one ear of a Gargoyle and bites with all its might. That breaks the monotony, for the whole face is drawn aside, every

is set aside, every feature takes a new aspect, the surprise of the beholder at the invention is as sudden as that of the sculpture at the pain. Another striking characteristic in the medieval sculpture is its wonderful earnestness. This may be noted in the quiet equality of finish between the parts which many see and parts which few see. By climbing the chance scaffolding of the roof-repairers, one often discovers some saintly figure, bearing in his re-

tokens of the artist's most loving patience, bearing his face the light of his most cherished thought, away in some niche, deep-shaded, high placed, never to be seen of them who look up from earth, or to be seen of those who look down from heaven. It is no quality in the work of the middle ages touches the heart as the sweet repose of monumental sculpture. Of this many illustrations were given. In conclusion, the lecture

observed that all three great art worlds, Greek, Medieval, and the Renaissance, have one common center from which they proceed, and around which they revolve. That center is the love of truth. All art chases has also its single center, which is the effect. Never was a land developing such a center for a great growth in art as this land. The sculpture are fast rising already, the patrons are sure to give us our duty. That old medieval city growth was

so fostered art, was as nothing to what ours shall be. The emulation between cities which is now directed to firemen's uniforms and soldiers' feathers, may yet be made to rear noble town halls, with lines of niches and statues. The sacrifices often made by religious societies to cushion seats with damask, and curtain the pitiful stregthroid of discord, the choir, with silk, to cover the floor with trifled carpets, and build palatial edifices, fortifies this attempt, sacrifice and

like Audubon, and the American sacrifice may be turned into a mainly sacrificial. We may take part that upholstery money to build noble spires of stone place of our present absurd pepper-box towers of ivy shingle spires, or place sweet chimneys of bellows filter sweet echoes through our elm trees. Let those who stand at the centers from which ideas and fashion dart through the land, rely upon these qualities of sacrifice and generosity, and direct them to better ends.

Let every man look to himself, developing the heart and soul which God has given him, keeping himself strong currents of life, strengthening himself in love, truth, directing every thought to act with earnestness. Then shall he fill himself with the spirit of art, and souls thus nurtured the love of art comes surely.

Mr. William Hutchinson, who has been for the year a tutor in college, was last Sabbath evening

The annual regatta of the College Navy, which regularly holds a place upon the programme for Commencement week, took place this morning. Only

small number of the club boats took part in the contest. The weather was very favorable, and the shore was lined with interested spectators. The prizes offered were—To shell boats, a set of oars; to club boats, a set of silk colors. Beside these, a pair of books, silver mounted, was offered to that crew who passed the best drill. The "champion flag" was one of the objects to be contended for. This flag which is the first one hoisted by the Yale Boat Club, was

belong to the boat that makes the fastest time, but subject to challenge at any time during the race season. The "Veruna," a boat of six oars, manned from the class of 1890, came in first, having made a course of three miles in 22 minutes and 53 seconds. The "Nereid," manned from the class of 1891, came in about three minutes later. The new and fast boats of the Yale Navy did not take part in this year's regatta. The race for excellence in declining

awarded to the "Olympia," whose crew is composed of members of the Scientific School. It is but just to state that the "Nereid" met with a mishap soon after the start, by getting her oars interlocked with those of another boat, in consequence of which she lost several minutes. The Yale Navy now consists of fourteen boats, and includes in the several crews nearly two hundred men.

The August number of the *Mass Review* has just published, contains a new and excellent likeness of Professor Olmsted. This forms one of a series of portraits published by Thos. H. Pease, which includes, also, portraits of President Woolsey, and Professors Goettlieb, Porter and Thacher; also, one of Professor Deane whose face now for the first time appears "in print." These new engravings were executed by Ritchie & Buttre of New-York, and are altogether superior to any of the kind ever before published.

Many of your readers will be gratified by the announcement that the works of the late Dr. Taylor in the hands of a New York publisher, and will thus appear. A volume of sermons will first be issued, which will be followed by his Lectures upon Israel

l'usual Philosophy, and those upon Moral Government.